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A CYLIX IN THE STYLE OF DURIS¹

[PLATES I-III]

SOME years ago I procured in Naples a cylix in the severe red-figured style which was said to have been found in the region of Capua. It seemed to be intact (Figs. 1 and 2) but after a thorough cleaning with alcohol I found that it was made up of many frag-

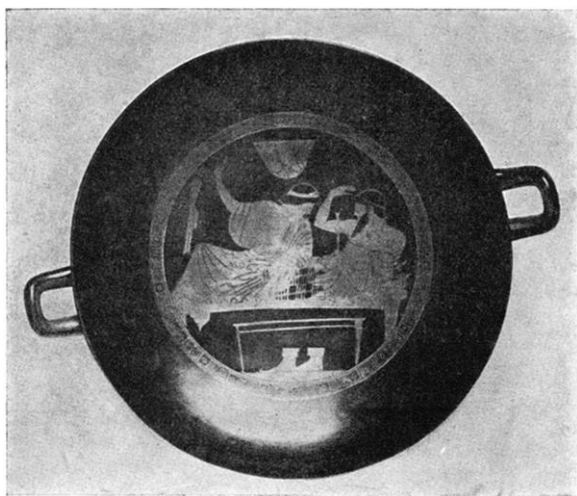


FIGURE 1.—CYLIX IN BALTIMORE, BEFORE CLEANING: INTERIOR.

ments, ancient and modern. Modern pieces of coarse red brick clay had been used to complete the vase and on these the scenes had been restored with a red and a black paint which resembled very closely the ancient paint. To make the work more deceptive and to leave no traces of the restoration all the ancient parts with black and red were repainted with the same modern black and

¹ I recognized that the cylix was in the style of Duris some years ago and showed it to Mr. J. D. Beazley who agreed with me. Cf. *A. J. A.* XXI, 1917, p. 87; Beazley, *Attic Red-Figured Vases in American Museums*, p. 99; Hoppin, *A Handbook of Attic Red-Figured Vases*, I, p. 278, No. 47. For literature on Duris cf. Hoppin, *op. cit.* pp. 208 ff.; *J. H. S.* XXXIX, 1919, pp. 85 ff.



CYLIX IN BALTIMORE: EXTERIOR, B.

red. In one or two cases this was incorrectly done, but on the whole the cylix had been so beautifully repainted that at first sight it seemed to be perfectly preserved except where a wooden peg held the perpendicular part of the foot together. The cleaning revealed, however, that nearly all of the ancient drawing on the interior and on one exterior side was preserved and that on the other exterior side, where most of the restoration had been made, enough was left to leave no doubt of the number of figures and their general attitudes except in the case of the standing draped youth holding the oenochoe who was incorrectly restored, as we

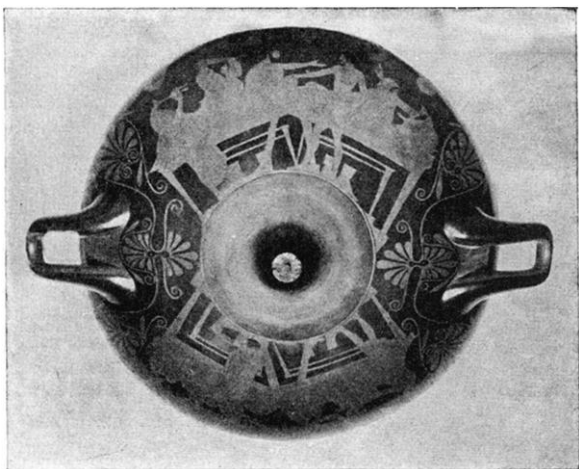


FIGURE 2.—CYLIX IN BALTIMORE, BEFORE CLEANING: EXTERIOR.

shall see. The inscription on the interior had been repainted as *ἡ παῖς καλός*, which also aroused my suspicion. After cleaning, part of the scene on the side less well preserved was seen to be gray instead of red as before cleaning (the gray piece includes the upper part of the couch to the left and what is preserved of the man and the lower part of the lady on the next couch). This is probably due to the fact that the vase was perhaps thrown into the fire in connection with the burial rites and when the cylix was broken, certain pieces of red clay had their color changed to gray through the action of fire, while most of the pieces and even the red on the shoe and table and the leg of the couch on the lower part of this fragment were unaffected. That the vase was broken in some way in antiquity is proved by the fact that the

gray color ends at the joints of the ancient piece (cf. the same thing on a cylix by Duris in Boston, published by Tarbell in *A. J. A.* IV, 1900, pp. 183 ff.). It is impossible to say how many later breakages there have been.

The cylix is of the usual form of the period and resembles with its beautiful curves from the foot into the sides of the vase many of the signed vases of Duris.¹ The height is 0.12 m. or $4\frac{3}{4}$ in.; the diameter, 0.32 m. or $12\frac{1}{2}$ in.²

As is almost always the case with Duris's signed cylices,³ his composition is synthetic and the designs on the inside and outside are closely connected. On the interior and exterior the scenes are all similar and taken from the banquet. There are five scenes of a bearded man and woman reclining on a couch with a table in front, beneath which is placed in every case a pair of shoes.⁴ In the case of the Berlin signed cylix (*Arch. Zeit.* XLI, 1883, pl. 4)⁵ a similar scene occurs on the interior, but not on the exterior. On the British Museum signed cylix (E 49)⁶ are banquet scenes on the outside only, and on a cylix in the style of Duris in Florence we have a banquet scene on both interior and exterior.⁷ In the case of a cylix in the style of Duris in Munich⁸ the banquet scene is on the inside only. This subject often occurs on Greek vases, though not with the details or luxuriousness pictured in the symposia of Xenophon and Plato. There is a good detailed discussion of the art-motives of the symposium

¹ Some such as Perrot et Chipiez, *Histoire de l'Art*, X, p. 531, fig. 299 are different, but fig. 300 is similar.

² The vase of Duris published by Tarbell *A. J. A.* IV, 1900, pp. 183 ff. is $4\frac{1}{4}$ in. in height, and $12\frac{1}{4}$ in. in diameter.

³ Tarbell, *op. cit.* p. 186, says that this is not the case on his later unsigned ones and yet Beazley, *loc. cit.* classes our vase with the last, the senile phase of Duris.

⁴ In Furtwängler, *Sammlung Samzée*, p. 96, pl. XXXVII is a similar unsigned cylix (now in Brussels) with a man and woman reclining on each of two couches on either exterior side. There are tables in front of the couches and a boy with an oenochoe in the middle of both sides. Baskets and cylices hang on the wall, but there are no shoes under the tables and there is a meander and star border on the outside instead of the single line which occurs on our vase. I am inclined to think that this cylix also, though not mentioned by Beazley or Hoppin, is in the style of Duris.

⁵ Beazley, *op. cit.* p. 98, note 1 says that the signature is a forgery, but Hoppin includes it among the signed vases (*op. cit.* I, p. 216).

⁶ Hoppin, *op. cit.* I, p. 240.

⁷ Cf. Jacobsthal, *Göttinger Vasen*, p. 58.

⁸ Furtwängler-Reichhold, *Griech. Vasenn.* pl. 105.

(συμποσιακά) by Jacobsthal in the Appendix to his *Göttinger Vasen* (*Abhandlungen der königlichen Gesellschaft der Wissenschaften zu Göttingen, phil. hist. Kl. XIV*, 1913, pp. 33-76)¹ and by Studniczka in his *Das Symposion Ptolemaios II.* (*Abh. Sächs. Ges. XXX*, 1914, No. II.) In the interior (PLATE I)² the upper part of the man's head and the right hand and wrist of the woman and the top of the flute case are missing but easily restored.² The hand of the woman is restored as it was on the repainted vase and to correspond to the gesture of one of the men on the outside. She is reclining in a half-seated posture with left elbow resting on a double or doubled over cushion³ decorated with broad and narrow black bands and a tassel at the ends. She is clothed in a linen chiton under which her right breast is indicated and in a himation which comes over her left shoulder and arm and falls down between her body and arm over the edge of the couch. The other end is arranged in broad folds across her lap and legs and falls in three folds over the lower end of the couch (just as in Furtwängler-Reichhold, *op. cit.* pl. 105). Her right knee is raised considerably and her right foot cut off by the border as often in such figures on vases signed by Duris and in his style; and her left leg is bent back at the knee and cannot be traced further. The position of the legs is almost identical with those of the woman on the inside of the signed vase in Berlin (Hoppin, *op. cit.* I, p. 217). She holds no vase in her left hand as all four women on the exterior do, or did. She wears a wreath about her hair which is solid black above, but with characteristic Durian relief lines in the black below the wreath. Her eye has the pupil and iris indicated by a dot and circle and her head is turned and inclined downward toward the man at the right. The man is clad only in a himation, which falls over his lap and is brought around his back behind his left shoulder, but not over it, somewhat as in the case of the female figure on the inside of the signed

¹ Such symposiac scenes are frequent on vases and Etruscan wall-paintings and are found even on the Arretine vases (not mentioned by Jacobsthal). Cf. Chase, *Loeb Collection*, pl. IV; *Boston Museum, Cat. of Arretine Pottery*, pp. 57-59, pls. XII-XIII; Miss Richter, *Handbook of Class. Coll. Metropolitan Mus.* p. 193.

² I am indebted for the drawings in Plates I-III to Miss M. Louise Baker of Philadelphia. I have gone over every detail with her and while some changes have been made and one or two things are uncertain, the drawings give an excellent idea of the scenes on the vase itself.

³ Cf. Perrot, *op. cit.* X, p. 530, fig. 298; *A. J. A.* XX, 1916, p. 331, fig. 13.

vase in Berlin (Hoppin, *op. cit.* p. 217). The other end falls across his left arm below the elbow down to the wrist. His breast and shoulders and right arm are nude. He has a beard quite similar to that which is often found on vases of Duris and his hair is done up in a sort of *crobylus* at the rear. He undoubtedly wore a fillet as the other men on the exterior of the vase do, and his hair and eye have been restored from the male heads preserved on the exterior. He holds in his left hand the double flute, whereas the very similar figure (cf. the pectoral muscles and right arm) on the signed vase in Berlin holds one flute in his left hand and raises the other flute with his right to his mouth. On our vase the right arm also is raised and bent at the elbow, but the right hand is empty and turned back so as nearly to touch the head. This is probably a gesture of conversation¹ (note the open mouth) such as we have in the case of the first bearded figure to the left on one side of the exterior of one of the signed Duris vases in Berlin (Hoppin, *op. cit.* I, p. 217). It may be a slight variation of the singing gesture, where the right hand is placed on the head as in the case of one of the female figures on the exterior. The man rests his left elbow also on a pillow doubled over above the top of the couch which here as in the other five couches on the exterior has a head-piece consisting of the halves of two double volutes (hardly of the type known as Ionic) with a sort of abacus above.² The couch is different from couches on vases of Duris in this respect, but Duris liked variety. It is similar to the couch with volutes on the cylix in Munich in the style of Duris (Furtwängler-Reichhold, *op. cit.* pl. 105). In front of the couch is a three legged table or *τρίπους* such as we know the Greeks used,³ with a leg at each side of the top and one in the middle of the bottom. The front upper leg, which is the only one visible, cuts into the border so that we cannot tell how it terminated and whether it had clawfeet at the end, as so often was the case. Probably the painter intended the legs to be plain. Otherwise he would have indicated the claws in the case of the bottom leg of the table as is done in the vase in Furtwängler-Reichhold, *op. cit.* pl. 105 and on the vase

¹ The gesture occurs even in the fresco from the Corneto tomb of the triclinium pictured in Martha, *L'Art Étrusque*, p. 385. See Jacobsthal, *op. cit.* p. 66.

² Cf. Miss Ransom, *Couches and Beds of the Greeks, Etruscans and Romans*, pp. 80 f.; Puchstein, *Das Ionische Capitell*, p. 56.

³ Blümner, *Arch. Zeit.* XLII, 1884, pp. 179 ff.; 285; XLIII, 1885, p. 287.

in Berlin already cited. Under the table, as in the four other cases, appear two shoes with turned over tops and long pointed toes such as we see on Ionic and Etruscan monuments¹ and which survive today in Greece in the red boots called *ταρούχια*. Under the shoes there is an empty exergue as often on vases of Duris. In the background the only indication of the wall of the banquet hall is the picnic-basket which is suspended by two strings tied in a bow. Other strings are indicated on the outside of the basket and three strings hang in a sort of tassel from three parts of the bottom of the basket. Three similar baskets are represented on each exterior side and all are almost identical, though the number of horizontal lines varies in different cases. This kind of basket was called *σπυρίς* in ancient times and is still in use in Greece for carrying marketing and all sorts of things (*ζεμπίλι*). It is even used at excavations for hauling earth to the dump carts and also for storing things.² At the extreme left hangs a flute case or *συβήνη* stitched down the middle so as to have a section for each of the two flutes and a special piece attached to the side for the mouth-piece. A flute case occurs in a similar position in Furtwängler-Reichhold, *op. cit.* pl. 105 and *A. J. A.* XX, 1916, p. 331. Above the basket are the letters ΠΑΙΣΚ, which must be restored as *ὁ παῖς καλός* and not *ἡ παῖς καλός* as the Italian restorer had completed it.³ The whole design is surrounded by a pattern consisting of two meander squares in opposite directions separated by "red-cross squares."⁴ These meander squares vary and there are at least five cases where the cross becomes an X. It is interesting to see that the painter was not successful in making both ends of the pattern

¹ Cf. Pottier, *Louvre Album*, pl. 98, G 81; Furtwängler-Reichhold, *op. cit.* I, p. 96, pl. 21; *Antike Denkmäler* II, pl. 41; *Arch. Zeit.* XLI, 1883, pl. 17; Gerhard, *Etr. Spiegel*, pl. 81, 2; Behn, *Die Ficorinische Cista*, p. 30. Such shoes occur resting on a support under a table in front of a couch on a "Cyrenaic" cylix representing a symposium in the Musée du Cinquantenaire at Brussels. I cannot find the vase illustrated or mentioned in the publications on Cyrenaic vases.

² Cf. also Hartwig, *Die Gr. Meisterschalen*, pl. XIV and Jacobsthal, *op. cit.* p. 51.

³ On only four signed vases out of forty (Hoppin, *op. cit.* I, pp. 254, 266, 269, 274) do we have *ὁ παῖς καλός*. On other signed vases Panaetius, Chaerestratus, Aristagoras, Hermogenes, and Hippodamas occur as *καλός* names. On the unsigned vases *ὁ παῖς καλός* or simply *καλός* is frequent (cf. Hoppin, *op. cit.* I, pp. 276-290; II, pp. 490-492).

⁴ Cf. Murray, *Designs from Greek Vases in the British Museum*, pl. IX.

meet, as on the signed vase illustrated in Hoppin, *op. cit.* I, p. 245 (cf. Murray, *op. cit.* Figs. 32, 33, 34). He had to curtail part of a cross square (in the middle below the shoes), and to use only a single meander square in one case.¹ The pattern is almost identical with that on the cylix in Munich in the style of Duris (cited above) and reminds one of the similar pattern of single meander squares and crosses which was so usual with Duris in his later period (cf. Tarbell, *op. cit.* p. 187; Hoppin, *op. cit.* I, pp. 217, 219, 230, 241, 245, 261, etc.). When the interior scene is compared with that on the signed vase in Berlin which has a similar subject, great resemblances appear, some of which I have already pointed out, but the scenes are far from being exact duplicates, and this very fact is characteristic of Duris, to repeat similar motives but with enough variation in details to avoid dry monotony and to present a life-like and interesting painting (cf. for example *Arch. Zeit.* XLI, 1883, p. 23). So here the meander-star border is different, though similar. The himation on the man on our vase resembles that on the woman on the signed vase. The pillows, couch, and table, and the flutes are similar, but different. In our case the woman's hands are empty, on the Berlin vase one has castanets, the other a cylix. I have already spoken of the difference in the flutes, and I might call attention to the fact that the shoes are turned in the opposite direction, and to the difference in the heads of the women, but to my mind these differences only make it more certain, in view of what we know of Duris's fondness for variety in similar themes, that our vase is also by Duris.

Let us now turn to the exterior scenes. On the best preserved side (PLATE II) are six figures and two couches of the same type as on the inside with a three legged table in front of each. This is a subject hardly suited even to the interior of a cylix, but much less so to the exterior. Notice how each foot of the first couch to the left and the top foot of the other couch are not continued to the circular line bounding the scene as on the interior, but a kind of triangular piece is left in the color of the clay to form a straight line to represent the floor on which the legs can stand. The bottom of the lower leg of the couch to the right, which is drawn

¹ This is to the left just below the lower end of the couch. The Italian restorer had repainted the next cross above as a meander, thus bringing four meanders together. Cf. Fig. 1. On the fragment in Hoppin, *op. cit.* p. 261 a "cross square" is omitted entirely between two meanders.

behind the other, is concealed behind one of the shoes under the first table, and the lower leg of the table in front of the couch to the left is not visible at all, thought of perhaps as concealed behind the flute-player's right leg. The upper leg ends behind the right foot of the nude youth as does also the lower leg of the table to the right, which is here drawn, but not in the similar scene on the other exterior side. Under each table is a pair of shoes turned in opposite directions. On the other side the shoes are turned in the same direction. On the first couch to the left are a lady and a man in the usual order which puts the man nearer the head. The lady is clad in a short-sleeved linen chiton of fine folds which shows the form of the breasts as is usual at this period (cf. Hoppin, *op. cit.* I, p. 217). She also wears the himation which is brought around her back and over her left shoulder and entirely outside and under her left arm instead of being brought inside the arm above the elbow as in the case of the other female figure on this side and on the inside. She raises her right leg and her chiton shows below the himation, and her bare right foot is exposed beneath the chiton and projects beyond the foot of the couch. She rests her left elbow on a double cushion and in her left hand holds a cylix with off-set lip and places her right on her head which is covered with a hood, as in Hoppin, *op. cit.* I, p. 217, in front of which her hair hangs down in the characteristic relief lines. In front of the couch toward the lower end and in front of the lower end of the table stands to the right a fairly tall youth with slender head somewhat like the youth on one of the signed vases of Duris in Vienna (Furtwängler-Reichhold, *op. cit.* pl. 54). He is clad only in a himation with folds which fall quite in the style of Duris. The right shoulder is bare and the drapery shows the rear line of the body and of the right leg. The boy wears a purple fillet over his hair which is done below the fillet as usual on this vase (also a characteristic of Duris) in relief lines, and he is blowing the double flute held delicately in his dainty fingers (no *phorbeia*). This group is very closely paralleled by the similar scene on the interior of the cylix in Munich in the style of Duris. The flute-player though taller is almost identical with that on our vase in pose,¹ in the arrangement of the himation, in the position of his arms and flute, in his hair, in his fingers, etc. On the Munich cylix there is the same kind of couch with volutes on the head-piece as on our vase, the same kind of

¹ For a figure, somewhat similar, cf. *Mon. Ined.* I, pl. 32.

double meander and star pattern and cushion and shoes, as on the inside of our vase, also the same method of bringing the himation behind the left shoulder without really covering it, the same way of letting the himation fall over the side of the couch near the bottom as on the inside of our vase. The main difference is that on the Munich cylix the reclining figure putting his right hand to his head is male, and on our vase a woman is making this gesture which is here undoubtedly that of a singer, and is a frequent gesture today of yodling Swiss shepherds and of singers in Italy and other southern lands.¹

In the case of the Munich vase the words *οὐ δύναμ' οὐ* which help us correct the text in Theognis 695 or 939 are proceeding from the mouth of the man (cf. *Ath. Mitt.* IX, 1884, pl. I; Baumeister, *Denkmäler* p. 1984; also Studniczka, *op. cit.* pp. 124 f. where there is a flute-girl and a reclining figure with similar gesture). The Munich cylix and our cylix probably come from the same hand and are another illustration of Duris's fondness for repeating the same motive but with ever varying details. To come back to our vase, the next figure to the right is a bearded man reclining with his left elbow supported against a cushion, which is visible above the head-piece of the couch below the outstretched right hand of the nude boy. It is thought of probably as concealing the usual tassel end, but in any case the cushion seems to be single here as in the case of the other man on this side of the vase, and in that of one of the men on the other exterior side, the other man there having a double cushion, another instance of

¹ Cf. Furtwängler-Reichhold, *op. cit.* text to pl. 105, Studniczka, *op. cit.* p. 125 and Jacobsthal, *op. cit.* pp. 59, 60 n. 1, 62; cf. also the similar gesture on a vase by Smikros in Brussels, on a red-figured crater in Corneto with banquet scene (Jacobsthal, *op. cit.* p. 52); Furtwängler-Reichhold, *op. cit.* pl. 73; on a vase signed by Duris belonging to Theodore Reinach in Paris (Hartwig, *op. cit.* p. 620 and pl. 67); and on the very small cylix (4.5 cm. high by 10.5 cm. in diameter) in the British Museum which Jacobsthal publishes *op. cit.* pl. 22, which is probably a Boeotian imitation of an original vase by Duris. The man reclining to the left is playing the double flute while the man to the right with right hand on his head is singing *ὦ διὰ τῆς θυρίδος*, the beginning of a song of Praxilla cited by Hephaestion (Frag. 5 Bergk) and dating from the same time as the vase (452 B.C.).

ὦ διὰ τῶν θυρίδων καλὸν ἐμβλέποισα
παρθένε τὰν κεφαλάν, τὰ δ' ἔνερθε νύμφα.

On the exterior we have *φασὶν ἀληθῇ ταῦτα*. Here we have lyric poetry to the accompaniment of the flute, and elegy with the lyre, which is quite different from the literary tradition.

variety of which Duris is so fond. His hair is of the characteristic type with raised relief lines below the purple wreath which he wears, behind and also directly in front of the ear and extending down along the left edge of the beard, the rest of which, however, is smooth. A single incised line separates the smooth black of the hair above the wreath from the black background. The upper part of the face is obliterated, but the single black line extending across the upper lip to the beard as in the other cases on the vase indicates the mustache. His lips seem to be slightly parted as if he were speaking to the nude standing youth facing him to whom he stretches out his right arm at full length, supporting it with the long delicate characteristic fingers of his left hand, an awkward but vigorously rendered gesture. He is clad in a himation, which comes across his left shoulder and arm down to the elbow. The lower part of the himation is brought up over his body in a beautiful S shaped curve and falls in characteristic zigzag folds, parallel with the zigzag folds of the other end. His right shoulder and right side and breast (indicated by a curved black relief line) are nude. His attention is not at all centred on the singing girl, but on the nude boy who has in his left hand a strainer¹ with a handle which ends in a swan's head and holds out with his right hand a poorly drawn oenochoe (without mouth or handle, but see standing youth on other side). The overlapping of the bearded man's and the boy's right arms brings the two figures closer together than they really ought to be, though the placing of the boy's right foot in front of the upper leg of the table in front of the couch, counteracts this and makes it apparent that the perspective is not correctly rendered, and that the man is meant to be extending his arm, not straight to the side, but rather away from himself toward the front beyond the table to the youth, who has many of the characteristics of Greek sculpture of the period about 480. The right leg is advanced and the figure stands in profile to left, but the upper part of his body which is too narrow above the hips, is in full front view and both breasts show completely. They have the characteristics of Duris, especially the little triangle with circle between them at the bottom which Duris often used. The head again is in profile to the left. The lips are somewhat parted. The face has a slight smile. The pupil of the eye consists of a

¹ Cf. Furtwängler-Reichhold, *op. cit.* pl. 84; Hartwig, *op. cit.* pl. XXXIV; *Mon. Ant.* IX, pl. 13, and references in *A. J. P.* XXVIII, 1907, pp. 450 f.

dotted circle (which occurs frequently on vases of Duris) and is not in full front as so often in early Greek art but is pushed toward the inner corner of the left eye. The hair is smooth above the purple fillet but has the characteristic relief lines below. The youth is a typical Duris figure such as occurs on the British Museum signed cylix,¹ where the same principle of isocephalism of which early Greek art was fond is followed and the legs of the standing boy are elongated so as to bring his head on a level with those of the reclining figures. The height of the boys on the two vases is a little more than eight times that of the head, which is about the proportion on one of the signed Vienna cylices. That on the British Museum vase is eight and one-half times. The nude figure on our vase is a little taller than the draped one. The third group of figures consists again of a man and a woman on a couch, but here they are interested in one another as on the inside of the vase. The couch is of the same form as the others except that here the eyes of the volutes are represented in solid black dots. The upper foot again rests on a sort of platform which is indicated by a bit of triangular red which has been left in order to give the couches, though resting on a curved line, the same length of leg. The lower leg of the couch is seen behind the first couch to the left and ends behind one of the shoes. This really makes five planes (second couch, table, head of first couch, table, and nude youth), and with the three baskets (also slightly differentiated by a difference in the number of surrounding black lines) hung up by purple strings tied in a bow-knot, and the two cylices on the wall (such as occur often on vases of Duris) gives a distinct impression of a banquet room and perspective, however crudely rendered. In front of the couch is a table of the form described above, but here the bottom leg is drawn. Underneath are the shoes but turned to the right. The lady is draped in the same sleeved linen chiton as the other ladies with the same characteristic groups of three lines each to represent the folds. She also wears the himation which falls over her left arm above the elbow and inside her lower arm which is bare below the elbow. The himation is also seen over her legs which have about the same position as those of the lady on the inside of the cylix. The right knee is raised and the left leg is bent back from the knee which is drawn as resting on the couch (cf. inside). The transition from the lower body in profile to the upper body in full front is

¹ Cf. Hoppin, *op. cit.* I, p. 241; Studniczka, *op. cit.* p. 140.

not well rendered but, as we have seen, it is characteristic to have the lower part of the body in profile and the upper part in full front. The left breast is distinctly indicated by a curved black relief line. On her head she wears a hood which is similar to the hood of the other lady except that it has one black relief line where the other has two. (The lady on the inside and the other outside wear wreaths.) The hair has the usual relief lines. Her eye has the circle and dot, and her lips are slightly parted. She rests her left elbow on a double cushion and holds a cylix with offset lip in her left hand as the other lady on this side does though in a slightly different position, and places her right hand on her left shoulder or nearly so. She is looking at the man who is clad only in a himation which is arranged similarly to that of the other man on this side, with the same parallel zigzag folds at the ends; but there are differences as usual on Duris's vases. The folds over his upper left arm are different and both his shoulders and breasts are nude. The arrangement of the himation behind the left shoulder which it does not cover is like that on the male figure of the interior. Only a single cushion appears above the head-piece of the couch, which here has the volutes different with the eyes indicated and a higher member between them and the abacus. The man wears a purple fillet and has the characteristic hair and beard and mustache, and eye with circle and dot. His upright open right hand is stretched out to the left behind the lady's head and has the elongated fingers which we see elsewhere on this vase. His left arm is bent at the elbow and his left hand with the palm down is bent forward toward the lady. Here again we see Duris's fondness for variety in the midst of similarity, for in the case of the similar group on the other side, the gestures are reversed and the man has his right hand on his left shoulder and the lady is probably stretching out her right.¹

Between the scenes on the two exterior sides, under and on either side of the two handles (the inside of which as well as the space between them is left in the red color of the clay), is a beautiful quadruple palmette and spiral ornament which had been repainted with an extra number of petals. The drawings indicate what is restored. The essential parts remain and show us a beau-

¹ This gesture of right hand touching, or nearly touching, left shoulder is seen on the signed cylix belonging to Theodore Reinach (Hartwig, *op. cit.* pl. 67 = Hoppin, *op. cit.* I, p. 261), on a stamnos in Munich and on the Boeotian imitation of a Duris vase (Jacobsthal, *op. cit.* p. 65 and pl. 22).

tiful pattern quite in the style of the quadruple palmette pattern which Duris drew so often on the signed vases of his second period, as Winter has shown.¹ Duris uses this kind of palmette pattern with slight variations exclusively and only he uses it. It occurs on at least seven cylices including the one in Boston published by Tarbell. The other exterior side (PLATE III) had been much repaired. The drawing shows in dotted line what is there restored, and in solid black what is on the vase after cleaning. On the couch to the left is again a reclining man and lady. Very little of the female figure is preserved. We see her bare right foot² and what may be a bit of the mattress projecting over the foot of the couch.³ The lines of the himation can be seen behind the nude boy both above and below the couch where the drapery hangs over. We see also some lines of the himation in front of the boy under his outstretched right arm and can make out some of the lines of the lady's left knee, so that by analogy with the female figure on the inside, and with one of those on the other exterior side, it is easy to restore the general position of the lady with raised right knee and with left leg bent back at the knee. She undoubtedly held a cylix, of which there are slight traces, in her left hand and her left elbow rested on the two cushions or double cushion, the upper ends of which are still preserved. What the position of the right hand was, we cannot be certain. It has been restored in the drawing as it was restored before the cleaning, but we can prove that the Italian restorer made several mistakes as in giving the wrong number of petals in repainting the quadruple palmette designs under the handles, and, perhaps, we should restore the right hand as resting on the left shoulder, a characteristic gesture occurring twice on this vase. Duris, however, was just as likely to vary his gestures as to repeat them. Of the head of the man only the top with the incised line separating his hair from the black background is preserved. We see the line of the right breast with the characteristic triangle, the lines of the himation which goes under the left arm, leaving it as well as the shoulder entirely nude. Here again is a variation, as in every other case on the vase the himation covers the man's arm above the elbow. There is only a single cushion, instead of the more usual two or double cushion, behind the man's back. Enough of

¹ *Jb. Arch. I.* VII, 1892, p. 110, fig. 13; p. 111; p. 116.

² Cf. Jacobsthal, *op. cit.* p. 50.

³ Cf. Ransom, *op. cit.* p. 45.

the cylix with offset lip is preserved in the left hand to make its restoration absolutely certain. The right arm was probably stretched out at full length in the characteristic gesture which we have restored. The couch is similar to the other couches, though above the volutes on the head-piece a kind of echinus is inserted under the abacus. Under the lower foot of the couch a slight bit of the platform is still visible. There is the usual form of table in front of the couch, but the lower leg is not drawn unless the bit of red behind the right foot of the youth is meant to indicate it as concealed behind his leg and coming to view there. In front of the lower end of the table under which are again two shoes stands a nude youth to right with left foot advanced. Part of him is missing above the knees and his shoulders and head and left arm are entirely gone. Most of his right arm is preserved and part of the object in his right hand which is probably a ladle.¹ On this side of the vase we have two groups of three persons each, whereas on the other side we have three groups of two persons each, another instance of Duris's love of variety in the midst of symmetry. There are six figures on either side as on two cylices in Munich in the style of Duris (Furtwängler-Reichhold, *op. cit.* pls. 24 and 105). On the signed vase representing a school scene, and on that with a banquet scene in Berlin (Hoppin, *op. cit.* I, pp. 215, 217) there are five figures on each side. On one of the signed vases in Vienna (Furtwängler-Reichhold, *op. cit.* pl. 54) there are seven on each side; and on the other (*op. cit.* pl. 53), seven on one side and eight on the other. On the signed British Museum cylix with banquet scenes (Hoppin, *op. cit.* I, p. 241) there are four figures on one side and five on the other (also in Hoppin, *op. cit.* I, p. 238). In Hoppin, *op. cit.* I, pp. 222, 230, 233, 237, 242, 249 there are five on each side. So that it is characteristic of Duris sometimes to have the same number on each side, but he is not consistent and varies such symmetry. In Hoppin, *op. cit.* pp. 227, 246, 250, 257, 262 there are six figures on each side as on our vase.

In the second group to the right except for the loss of the lady's hands the reclining pair is well preserved. The man has both

¹ We at first restored this object as a strainer such as the nude youth on the other side holds in his left hand and such as hangs on the oenochoe which the standing draped figure on this side holds. But the piece preserved is too long so that the object must be either a single flute (in which case the other hand should hold a flute and not an oenochoe) or a ladle such as is seen in Furtwängler-Reichhold, *op. cit.* pl. 84 and elsewhere.

shoulders and breasts and entire right arm bare but his whole left arm to his wrist is wrapped in the himation which is brought around his back over the edge of his left shoulder (somewhat as in the case of the man on the interior). He rests his left side on a double striped cushion. His left hand with elongated fingers and thumb rather awkwardly drawn is empty. His right hand is placed on his left shoulder whereas in the corresponding group on the other exterior side it is the lady who places her right hand on her left shoulder, a characteristic variation of which we have seen Duris is so fond. By analogy with that group I have restored the lady's right hand as extended to correspond with the man's outstretched right hand. The Italian restorer had placed a cylix in her right hand but the cylix should be in the other hand and not in a hand stretched out at such distance. The lady wears the usual sleeved chiton with the folds marked by groups of three fine relief lines. Behind her left shoulder and over her left arm which rests against a double plain cushion and over her lower right leg and left knee can be seen the himation. Her left hand probably held a cylix, as the line of the forearm certainly seems to warrant. She does not wear a hood on her head as the ladies on the other exterior side, but like the lady on the inside she has a broad wreath in the red color of the clay about her head; whereas the man wears a narrow purple or dark red band about his hair. In front of the table is the *παῖς οἰνοχόος* of whom are preserved only the two feet, the lower part of the himation, two or three folds of the himation at the back, and the nude right arm with the right hand holding an oenochoe with a strainer hung on its lip just beyond the handle. The Italian restorer had drawn a figure in profile (Fig. 2) but here again (as in the palmette ornament) he made a flagrant mistake. The two lines seen at the back would denote the folds of drapery as falling from the shoulder since the outside line is too high to suggest the gluteal muscles, even if the second line were absent. A sheet draped over a model secured the folds as restored, slightly conventionalized as to regularity. The position of the right hand also suggests this restoration and Duris liked to represent the back of the shoulders. The general position reminds one of the figure to the left on one of the exterior sides of the vase illustrated by Hoppin, *op. cit.* I, p. 217, and of the figure to the left on the lower exterior side of the vase illustrated by Furtwängler-Reichhold, *op. cit.* pl. 105. The boy here is draped, whereas

on the other exterior side he is nude, but the other standing figure on this side is nude. The two standing figures here (PLATE III) face in the same direction, whereas on the other side they face toward one another, with the nude one to the right, another case of variety in the midst of symmetry. We see it again in the cylices and baskets which hang on the wall. Three baskets slightly differentiated and part of one cylix and another complete cylix are preserved in the drawing. In the centre of the foot of the cylix to the right there is a solid black circle within a ring instead of a small open circle within a larger circle, as on the other side. The black relief lines also vary.

It has seemed worth while in the case of this important vase to go into some detail, as an analysis brings out many interesting features of Greek art in general, and of Greek vases of the severe red-figured style in particular, especially that of variety in the midst of symmetry and similar motives. I hope I have also demonstrated that the cylix is in the style of Duris of which there are two others in Baltimore (Hoppin, *op. cit.* I, p. 277; Beazley, *op. cit.* p. 99), the cylix with top-spinning assigned by Hartwig to the "Master with the Spray," being also Durian. Even if some one argument is doubted, the cumulative evidence is conclusive. In the case of Duris there is less doubt than with other vase-painters about an unsigned vase, since we have forty or more signed vases and his style is clearly marked. The resemblance of our cylix in style to the signed vases and to unsigned vases which have been attributed to Duris with general consent is very great. The subject, the meander and star border, the palmette pattern, the shape of the heads, the hair and beard with the relief lines, the anatomical details, the slender arms and sharp elbows, the noses and ears, the eyes drawn with circle and dot (cf. *J. H. S.* XXXIV, 1914, p. 189), the drapery, the recurrence of similar gestures, the general proportions of the figures, especially the elongated standing youths whose small heads are on a level with those of the reclining figures, the love of variety in detail in the midst of symmetrically arranged groups, but above all the resemblance in style to signed vases of Duris, make it almost certain that we have a cylix painted by Duris himself or by one of his best pupils in his second period (hardly senile as Beazley calls it) when he painted his other cylices with banquet scenes and when in the midst of a certain stiffness he exhibited not only care but a greater power of facile execution (Fowler-Wheeler, *Greek Arch-*

aeology, p. 495). Jacobsthal is inclined to date some of these vases as late as 452, but in view of the lack of true rendering of the anatomy in many cases I am not inclined to date our cylix later than 470. On the other hand I hesitate after the remarks of Hauser (text to Furtwängler-Reichhold, *op. cit.* II, p. 232) and Jacobsthal (*op. cit.* p. 63 and *passim*) to date Duris's second period as early as 480.

DAVID M. ROBINSON.

THE JOHNS HOPKINS UNIVERSITY,
BALTIMORE, MD.



KYLIX IN BALTIMORE: INTERIOR.



CYLIX IN BALTIMORE: EXTERIOR, A.